THE VIRGINIA TEACHER

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ART AND THE CHILD'S ESSENTIAL NATURE

C. VALENTINE KIRBY

ART IN EVERYDAY LIFE

ACTIVITIES OF THE COLLEGE ART ASSOCIATION

THE PSYCHOLOGY OF ART APPRECIATION

THE DRAWINGS OF CHILDREN

MUSEUMS OF ART—WHY?

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CONTENTS

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ART IN EVERDAY LIFE

ART is essential to life; it results from human passion and human hunger. It may be embodies in the lowly object of everyday service or speaking to us through the highest creative efforts of some master artist.

I read recently that "we Americans seem to have eyes for the movies, the gentle touch, and the thing we chiefly lack is taste." I raise the question: Are we not ready to resent the charge that we are altogether a hustling, bustling, money-grabbing, and altogether inartistic people, with little interest in beauty and the fine, cultural aspects of life?

From time to time we are reminded that when all else has passed away, it is the Art of a people that survives—a silent record of that peoples higher aspirations, deeper emotions, and the facts of its more intimate life. Art, the cultural expression of a race in terms of visual beauty, continues somehow to live in the hearts of men—Greece in her Parthenon, France in her Cathedrals, Italy in her Madonnas, her Raphaels, and her Botticellis. We may well ponder as to just what future generations, centuries hence, may look back upon in our civilization and regard as precious.

Comparatively recently came a realization of Art as something other than the picture painted on canvas or the marble statue in the museum. We heard cries of "Art for Life's Sake" rather than "Art for Art's Sake." There were revealed ideas that had to do with the Democracy of Art as something that might touch and enrich every phase of our social and industrial life, to both our profit and pleasure.

There came likewise a realization of our personal responsibilities toward Art. For example, the matter of dress and personal attire, if accomplished successfully, is an art creation dependent upon the selection and arrangement and general adaptability of articles of wearing apparel. Each individual must arrange colored articles very much as an artist works for the same results with pigments. Artistic dress has been called the most influential of the Arts because it reflects the taste of the wearer and influences more people in one's environment than all the other Arts combined. The principles of fitness to purpose, unity, balance, harmony, and simplicity, apply to one's own expression in both dress and the home.

The really successful and beautiful home is likewise an art achievement in which various manufactured articles must be selected and brought together to meet particular needs and in an harmonious manner. The home is an expression of individuality; it reflects the taste of the owner, and each object in a room in turn affects those who experience the environment which is created.

Victor Hugo observed that houses are like the human beings who inhabit them, and someone has said that "who creates a home, creates a potent spirit which in turn doth fashion him who fashioned." We are indeed known by the company we keep and by the apparel we select, and the objects with which, of our own free will, we surround ourselves.

I wonder if we consider, as we should, the influence upon our lives of the things about us? The chairs we sit upon, the desks we write upon, the covers of the books we handle, the clothing we see and wear, and the pictures and other objects about us, both good and bad, are being unconsciously

woven into the fabric of our lives, and in a reflex manner the thoughts and feelings of our people are being revealed through them. Good taste implies clear and full thinking. Good taste and common sense are inseparable twins.

The perfect home is not a thing of instantaneous growth. One can not select the furnishings for an entire home in one afternoon and do it right. The home should grow gradually through the selection of those things which are neded for use and desired for beauty. Money is in too many cases a substitute for taste, but on the other hand, it is not necessary for taste to outrun a man's money. There may be as much taste displayed in the poor cottage as in the wealthy palace. Since our homes do proclaim our taste or lack of it, and we wish to be known as cultured and refined persons, we must not allow our individual tastes to run rampant but through careful study and close observation obey certain traditional and well defined laws of order and beauty.

These principles to which we should conform are—

(1) Fitness to purpose

(2) Order through
- Unity
- Good Proportions
- Balance
- Rhythm
- Harmony

(3) Simplicity

The home should be a place for rest and recuperation,—"A world of love shut in—a world of strife shut out," with the right thing in the right place.

Simplicity is one of nature's great laws, for she always displays the greatest simplicity consistent with function. This is why nature is the inspiration, not only for our works of art, but for our mechanical inventions as well. We secure it in our homes by the elimination there—from of all that we believe to be ugly and know to be useless.

It is by contemplation of fine things that we grow more like them. All great art is ennobling for this reason. We should aim to select livable pictures and choose good reproductions of materpieces rather than cheap originals.

A frame is a setting for a picture and should create a bit of silence about a picture so that it may deliver its message undisturbed by noisy surroundings. The background and frame should not be more important than the picture. The tone of a frame should harmonize with the darkest general tone of the picture. "One may live as long without pictures as with them but—not so well."

Attention has been called to the modern home as a place "to change one's clothes in order to go somewhere else." There is undoubtedly a search for amusement outside of our homes and outside of ourselves. Our homes may lack the spiritual quality that the home as a real Art expression provides, and we are afraid to be alone with ourselves because we lack the independence that self-culture provides.

Without Art there can be no appreciation of art—without appreciation there can be no Art. In other words, appreciation must grow out of contacts with Art and the exercising of the discriminating faculties and Art, as least in the long run, is dependent upon the encouragement of a sympathetic, understanding audience. The development of the Arts affecting various phases of our social and industrial life today gives assurance of improved taste and a finer discrimination among our people at large.

There are several agencies that have been exerting a marked influence on the taste of the American people:

a. Publications such as the *Ladies Home Journal, House Beautiful,* and other like periodicals have held up high standards for the selection and use of those things that have to do with dress and home. They have reached far

and wide; their influence can not be measured.

b. Advertising Art is setting before the mass of our people beautiful reproductions, frequently in color, of interiors, rugs, wall paper, lighting fixtures, furniture, table ware—all finer than that which has gone before.

c. Motion pictures—principally because fifteen million of our people pay admission to them daily. Many are ordinary, some are bad to be sure, but in most cases Art Directors are employed who are impressing people with better examples of dress and home decoration than they had previously known.

d. Merchandise display. Our shops and shop windows display goods with an art quality. These may be thought of as museums—very democratic and very popular. They are silent but effective teachers of beauty and must be counted as coöperative agencies.

e. Museums and galleries have grown both in service and in numbers. Once cold, formal "Mausoleums" of Fine Art, they are now inviting places for young and old, and some have an attendance of a million or more a year. Some museums led by The Metropolitan have exhibited manufactured articles of American design and craftsmanship. They have aided designers and salespeople, and contributed much toward an improved public taste.

f. Public School Art. For some twenty or thirty years past the emphasis in Art Education has been placed on appreciation rather than mechanical perspective or an emphasis on technique, for example. In other words there came a realization of the need for training in taste and a fine discrimination in the selection, the purchase, and the use of manufactured articles for the person, the home, and the shop. These may be described as 100% needs. Young people who enjoyed such experiences are now consumers of manufactured articles and are demanding the best ever. Incidentally they are encouraging Art (fine color and design) at the very sources of our manufacture and merchandising.

The schools hold a very strategic position in the whole Art movement in America, for they influence all the children of all the people during their plastic and most impressionable period. Recently a study was made in Pennsylvania relative to the effects of Public School Art in a rural industrial and agricultural county. School heads not previously impressed with the value of Art Education reported that ideas of taste were carried to the home and that parents were referring to their children for decisions relative to the best selection in lamps, wall paper, and rugs. Moreover, it was reported that the art influence had reached far beyond the art period and enriched the whole school, the home, and the community life.

The art taste of a community will be no worse than the standards established in its public schools. The one is commensurate with the other. We reap as we sow—crude and coarse manufactured products, ugly homes, sordid streets; or homes of true beauty and comfort, filled with manufactured products of refined taste, streets and parkways that express the best in town planning and civic beauty.

There is a growing resentment towards unattractive "hot dog" stands, objectionable outdoor advertising and ugliness generally; there is a growing conviction that beauty is a profitable investment and that Art makes life altogether more interesting.

I am convinced that on every hand there are evidences of fine tastes, finer desires, finer affections.

Today in America there is a great movement for art in industry. Our people, more and more, are demanding that what they wear, what they place in their homes, whatever comes into their daily life, shall be beautiful. It is the problem of the American merchant as well as of the manufacturer to satisfy that demand. In the new beauty of skyscrapers, the new beauty of immense stores—the cathedeal of commerce—new beauty of color and design in American manufactured products, we see the beginning of the greatest of all mergers, the union of art and industry; the beginning of a new and better civilization.

In many ways, beauty and Art are being woven more and more into the fabric of our everyday living. As Art is brought to and really enters the life of the people, it finds expression in

More beautiful homes
Greater refinement in dress
Increasing beauty in manufacture
More beautiful towns and cities
And, a finer public taste and citizenship generally.

C. VALENTINE KIRBY

THE DRAWINGS OF CHILDREN

THERE are several viewpoints as to how children should be taught to draw. There is the "self-expression" viewpoint, which believes the child should be permitted to draw at will; the viewpoint which believes the child should be taught to recognize the possibilities of his self-expression; and the viewpoint that believes the child should draw according to rules. My general attitude agrees with the second. By that I mean, it is possible and reasonable for the child to recognize, after he has committed himself in paint or pencil, what he has done. This has a moral importance, which, as an educational detail, must supersede all else. By the recognition of his methods, the child comes to a recognition of himself and his attainment. If art will mean anything to him in the future, it must mean the use of an instrument, working with and upon a medium, to create a form containing an idea. And that is exactly what the recognition of his child's expression signifies, except that it will not be understood in its delicate inferences of æsthetics and philosophy. Although I am a critic of art and a lover of the formal aspects of art, I must say that, as an educator, I must be interested in the expression as a revelation of the child. Therefore, if I indicate to the child the meaning of his revelation, I must first see that the child wants to understand and is ready for this elucidation. That can be detected by a teacher who has observed the child. It will be evidenced in his doubts, his enthusiasms, his curiosity, and his questions. A teacher working according to the third viewpoint mentioned above is not likely to observe these operations of the child, for she will be interested only in the child's methodical execution of a rule such as "central balance" or "complementary colors," She will, in other words, be interested in the job of the child, not in his expression. I regret to say that that is the most usual case.

So much for the attitude. Now to the expression. Technically, the child's drawing resembles the work of the primitive. Factually, the child's interests are as broad as his experience, real, imaginative or fanciful. Girls are more often interested in the details of beauty, boys in the mechanics of the drawing, just as they are interested in machines as subject-matter. It is for this reason that boys find more of interest in linoleum and wood-cutting than girls, in weaving, and—were it not socially stigmatized as feminine labor—in embroidery. I

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have found that in an environment where the arbitrary sex divisions of labor are absent, boys enjoy the mechanical guiding of the needle, though they are not greatly interested in the creation of the design. It is well to note that children are likely to fall into the indolence of following another's creation if the adult is not insistent upon the child's own contribution. And upon that insistence I have never weakened my emphasis. After a time, the child enjoys the recognition of his own accomplishments; there is between him and it complete understanding, not always articulate but very genuine.

Every artist knows that the success of a painting is not its accuracy of duplication. The composition of lines, masses and colors is the total thing, and in its success lies the value of the work of art. Resemblance, however, plays a great part in the child's effort, in the effort, particularly, of the boy, who, being less æsthetic than the girl, is more realistic-minded. But we are to remember that the child's idea of close resemblance is not the adult's. The child's idea of perfection can be no greater than his experience of perfection, which depends upon what I shall call his "pitch of perfection." That is, just as sounds above a certain pitch are not heard by us, so perfection above a certain level is not seen by the child. I recall in a certain progressive school an incident in proof of this. The shoemaker who was offering instruction there had made a fine pair of mocassins with all the skill of his quarter-century of experience. B., a boy of ten, the most skilled of the children, had also made a pair of mocassins, with rough edges and many other details hardly perfect. Yet the children could see no superiority in the work of the instructor. They could see only up to the pitch attained by B., who, I am certain, would have done better had he attained to a higher pitch of perfection. One cannot give to a child "more than the traffic will bear" without dire results. Of course, a child may, at an elder's instigation, accomplish in a particular moment the elder's advice. But this will not be his work, it will be a lie to the elder and, what is worse, to himself. A considerable moral injury can be done to the child. He is always ready to accept praise and avoid difficulties. Too often teachers are so eager to make an impression that they "improve" the child's work, giving the child a false sense of what is his and what is not, an immoral confusion.

There are many conscientious people who cannot see the "social" or moral value of art in the curriculum. It is "pretty," they will agree, but what can it do toward developing the child? I am a strenuous advocate of the "educational" value of drawing, painting, modelling, etc. "Educational" means to me "harmonizing," "unifying," disciplining." Discipline to me is not the super-imposition of adult control. That is only an expedient or a makeshift, or at best, an external obligation of the child. The discipline that is valuable is the discipline of the task. And the discipline of the task of drawing or painting is inestimable. But here are some obvious task-discipline details which occur: first, there is the control of a tool and materials; second, there is the control of an idea or an intuition; third—and the most significant morally—there is the utilization of error. To effect this third discipline is one of the most important of educational duties. The teacher must be alert, sympathetic and foresighted. This utilization of error is the most important of conquests. For instance, a child dilutes his paint too much, the water flows over his drawing. Tearfully he wants to withdraw. But look, what do you detect? Certain changes in the forms and hues. What do they suggest? New ideas, new forms, a new picture. Tears dry, restored interest, augmented enthusiasm, a sense of victory. N., a boy of seven, was cutting for the first time a design, a picture, in linoleum. He wanted

to make a chicken. But the knife went another way. He was not enough in control of his tool, being too inexperienced and young, to get it to take the curve he was after. But he recognized in the accidental cut the potential picture of a fish, which he completed because of the vivid visual picture his discovery had inspired.

There is, certainly, a limit to how much you may try a child's patience. For instance, clay that crumbles will discourage him, as will soap that splits while cut. Therefore, it is important to select materials that come within the limits of the child's endurance. I recall in my school experience two very unhappy details of my wood-work class. I found sloyd difficult and dull. The making of wedges for which I had no use made me indifferent to the thing I was doing. This is a regular error of our pedagogical procedure; it leaves little room for the child's selection. After I had finally subdued, but not conquered, my displeasure, a knot in the wood foiled my progress. I gave up entirely. To say I should not have done so is of course vain; we are dealing with actual, not hypothetical, children. The second unhappy detail came several years later. My companion and I had built a ship. It was crude but it was an accomplishment. We were verbally chastised by our regular teacher for waste of time. This chilled me completely. In high school, quantity counted in final credits. To a slow worker like myself, the knowledge that I was "behind" was disconcerting and, in the unnerving, I injured the work I was doing. But again the teachers were judging not by the instance but by the rule. This, in spite of the fact that I ranked high in every other subject. I give these few personal instances as representative of faults in our pedagogical, and adult, attitude toward the child's work. His preference and his method should determine all. Evaluation must be relative and relevant.

Back again to the child's expression. The subject-matter of the child's art is usually realistic. Houses, trees, Indians, cowboys. When I say realistic I include the reality of the movie and newspaper experience. Indians and cowboys are movie experiences. Trees to children of the city slums are usually literary experiences. In other words, most of the realistic experiences are duplicate. Children persist in drawing Nell Brinkley, magazine-cover girls with belladonna eyes, ballet girls, kewpie dolls, and comic strip characters. At the camp I directed, a major psychological problem was the freeing of the child's mind from these memories, so that he might create his own work. By insistence and persistence we succeeded in drawing the child to a realization of the growing world about him. Fishing trips became subjects for boys' linoleum cuts. Girls enjoyed designs and fanciful images of trees suggested by the patterns our trees made. Some boys, of more brilliant imaginations, also constructed harmonies of natural and human forms; in one instance the work of a boy, eleven, was charged with the mysticism of Blake, who was the poet of creation, man's childhood. Only one child, a boy of fourteen, drew the nude form, of a boy lying flat and reading; his drawing was cut into linoleum. The boy had spent part of his school life in a progressive boarding school in the country. Had he spent all of it in the city, he too would not have thought of or would have been ashamed to draw the nude form. That is one of the penalties of sophistication, which only the home can modify, since the home is the child's major and most intimate and most profound group contact.

Moons, skies, waters, airplanes, automobiles, ships (of almost irksome reiteration), bridges, fanciful creatures—angels, fairies, etc.—these comprise some of the subjects of children. At first, the child, accustomed to having someone in school or home initiate tasks, will ask, "What shall I draw?" My way has been to answer as I have answered

to children who ask, "What shall I write?" "Look about. You like to draw moons. Do you see that moon over the barn? Why not make a design of it." Or, in the city, "What is a green street car to you?" My writers know where material lies, around them, in them. What is around them becomes part of them. That I know too well. Vice of all tints they get into themselves in this neighborhood of brothels and speakeasies which I have chosen as my educational center. Let us have it out. But let us have also their childhood. In lines, colors, pictures. Pencil to crayon to watercolor. Wax to clay to forms or marionettes. But all of this is play. I would have it so. The play is serious. Serious play is the task. The task born of play is the expression and the truest education. In it is the child revealed to us, and what we are best able to give the child. This is the valuable reciprocity of socialized education, in which individuality is the center from which the social activities and obligations radiate.

Interesting results have been attained in many schools. In those of Mexico City, but the work of the children there, which I saw in Paris, was too adult. Children should not be hurried into the methods and techniques of adult schools. I would have childhood extended as long as possible, although it is, I admit, a tremendous task to keep childhood childhood as long as we do, with all the forces working toward sophisticating the child. When I say, 'ware of the adult, I do not mean the removal of the adult. I think the idea of letting the child alone entirely is unwarranted. The child wants an adult, he likes to be helped to discover himself and the "devices" of his expression. It is wrong to assume that boys playing baseball will break up a game should adults enter. I have played ball with children, danced with them, acted in "shows" with them, written with them, even had verse correspondence with them, and painted with them. But I was not intrusive. Detecting impasses in their expression, I sought to stimulate them to remove the blind wall or get out of the blind alley at its one entrance, and try the open thoroughfare.

Franz Cizek in Vienna has done some interesting things with children, but the limitation of his work is to be found in the fact that children come to him for art only, that his work is separate from the rest of the child's educational routine. This tends to professionalize the child, a grave danger. The youngest children in Cizek's school do the most pleasing, and most childish, of the work. There is too much "art" brought to the child who may be old enough to duplicate, but has not first gone through the necessary slow growth toward this "art." C. Fleming-Williams of Letchworth in England has experimented with the child's expression by having the child paint the abstract, such as "jealousy," "music," etc. This would be an acceptable play for the child. These abstractions are of his experience, he enjoys visualizing them, and they would be in painting true expressions of himself. When Arthur Rimbaud, the French poet, gave colors to the alphabet, Anatole France laughed at him. But there is a relationship between these categories. I tried to convey to a child what rhythm in poetry was, that it was not rhyme nor singsong. I knew I had succeeded when she said, "Oh, yes, it goes like this," and sketched a sort of helix in the air, indicating flow. The same child had listened to a poem I had written called "The Little House." She apprehended the structure of my lines in this remark, "It's just like the little house, brick after brick." We speak of warm colors and acid spite. The figure of speech, the simile or metaphor, is an instance of this tranference from one class of experience to another. Mr. Fleming-Williams' experiment is a hint of the number of approaches one can make to the child's expression and through that to the child.

But, speaking of experiments, let us not

forget that the child's work with creative materials is the child's experiment. He is learning to select and to reject, where to splash and where to be delicate. He is learning tactilely, visually, creatively, and morally. He scribbles first, learns to control the tool, advances to representation (within his understanding, just as scribbling means something to the young child), to a projection of himself. Technique comes after he has played with the forms of his childhood, as grammar comes after speech is learned. It must be remembered that even among great artists details like perspective are not always honored. Perspective is believed by many painters to have done as much harm as good. But this is a digression. To return to the child: he is seldom interested in putting in details. Sometimes he will outline the bricks of a house. Usually he fills in the outline or, if he is drawing on a wall, may paint the mass without outline. Children who have had the orthodox public school art very seldom paint without outline. But children of more progressive schools draw trees in mass, rather than with branches and leaves. It is my belief that the former is more natively childish and nearer to art. The child's work is a simple, unembellished statement of the fact of his sight or imagination. Often it resembles great art, but this should not betray us into a "cult of the child." The resemblance is due to the fact that all fundaments are related.

HARRY ALAN POTAMKIN

Of all God's gifts to the sight of man, color is the holiest, the most divine, the most solemn. The purest and most thoughtful minds are those which love color the most. JOHN RUSKIN

Art is not an enjoyment, a pleasure, an amusement—Art is a mighty thing. It is a vital organ of humanity which conveys conceptions of reason into the domain of sentiment. TOLSTOY

ART AND CHILD'S ESSENTIAL NATURE

"With every liberation of the spirit a corresponding control must be gained or the result is pernicious." —*Goethe.*

EVERY child is born with the power to create; that power, if released early and developed wisely, may become for him the key to joy and wisdom and possibly self-realization. Whether he becomes an artist or not is immaterial.

This awakening is impeded because teachers put their chief interest into helping the pupil produce a good drawing or painting. This emphasis on the product makes criticism external. Definite concrete alterations are constantly suggested, but no effort is made to discover what habit of the brain or hand is at fault. If we observe the pupil we may discover it. The limitation usually lies in a partial functioning of his whole being. The physical, emotional, and intellectual life should all play their parts, and whichever is dormant should be brought into play. This method of awakening the functions develops a natural technique. Spirit creates its own form.

Neither can this awakening be won in the method adopted by some extreme moderns who just turn the child loose to potter about entirely unguided and who admire all his immature products equally. Very little development occurs, his ego becomes inflated and thereafter creation ceases.

But there is a third way, a middle path where the teacher no longer desires his pupil to excel, where he no longer desires him to be utterly free, but where the teacher's rôle becomes that of a lover and student of human beings, whose aim is to release the essential nature of the child and to let that nature create its own form of expression, beginning in play and growing into effort. The integrity of the child is

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preserved and the art produced is genuine, primitive, and true.

Brancusi said of the artist: "It is not so difficult to create, as it is to maintain the conditions from which one may create." From this conception I find a definition of the teacher's part: to maintain conditions from which the children may create.

What are the conditions I try to maintain? I will outline them, beginning with the physical ones which include environment, materials and the use of the body.

The room should be still when the children enter—expectant; materials ready, plenty of space and light, walls white and undecorated, a fertile world for the imagination to play in; no reproductions of masterpieces on the walls to dull the children into a sense of inferiority, rather some of the most living of the children's work is placed there where the color and rhythm and honest crudities stimulate the more sluggish to effort. A few pieces of pure colored velvets are seen about. Some fruits or vegetables or perhaps the presence of a live animal key up unconsciously the latent sense of color or form much more than the work of masters. It is the ingredients of art that stimulate, not the art itself.

The materials used should liberate, not confine. Large sheets of paper are therefore used. Small ones tend to cramp the work. Crayons and chalks should be rich colored and soft enough to mark easily. Hard crayons block the intention of the artist, the softer ones accelerate it. For the same reason tempera paints and large brushes are better than the small hard pans of color and little brushes. Charcoal often responds better than pencils, and lithographer chalks and oil crayons are all extremely successful in making the work more broad, daring and individual.

The whole process of creation is extremely complex, but first we must realize that the body is the instrument through which it occurs. The muscular understanding or kinesthetic sense is the link between conceiving and doing. In our civilization most of us use our bodies in a tense cramped manner or in a drooped flaccid one. Both are useless. We are also accustomed to using chiefly our fingers to draw with, because we have done so in writing, whereas the whole body should be the instrument. The finger tips are after all the last delicate part to convey the message of the mind to the paper, but we are inclined to make them carry the whole burden. A child sitting at his desk in his accustomed position may be blocked in his drawing and totally unable to express himself. If he is placed before a large upright board in a well-balanced position, using large gestures from the shoulders, the problem may be easily solved and the expression of his idea flows out freely. I have even placed a child's work high up on a mantel with a ladder to reach the upper parts and to stretch his body and arms to the furthest reach, with remarkable results. The new position, the wide reach, altered muscular habits changed the blood stream and the pulse. The effect was to uncover primitive levels in his being, to produce work on a different plane, inaccessible to him during habitual movements. Therefore I have developed a few simple exercises by means of which the child learns a conscious use of his shoulder, elbow and wrist movements. Some of the exercises are for freedom and some for control. I have seen greater changes occur as a result of them in both children and adults than from any verbal instruction I have ever given. There is doubtless a great deal more for us to learn about the organic functioning of the body with mind and emotions than we have any conception of yet.

The second condition concerns the emotional life of the child. There should of course be such sympathy between the teacher and pupil that he loves to come to the studio and is at peace there. Giovanni

Gentile, the Italian educator, went so far as to say no teaching can take place without love between the teacher and pupil.

One of the ways of liberating the child's feeling is to permit him always to choose his own subject. The individual life with its own emotional content will come forth, acting as a motor power to carry him through difficulties with a vigor totally different than when the direction comes from the teacher. For example, a boy with a great wish for power painted horses for a whole year, making them larger and stronger each time until finally he painted a pair of very large, strong ones and then was satisfied. He had simultaneously acquired a new power in his work and in his life.

Another instance for the connection between feeling and expression was this. A girl was painting the birth of Christ. She chose a starlit night, snow scene, a few hamlets half hidden by snow, and three angels floating in the sky. I found her crying and when I asked her what the trouble was, she looked up and said: "The sky looks as if Christ were being born, but I can't make the snow look as if he were being born." From there on I questioned her to find out what quality she wanted in the snow and then to help her find out how to do it. So the problems of technique appear and are struggled with individually as necessity arises.

The third and most important condition I try to maintain within the child is an awakened spirit. This depends largely on his faith in himself. If one can teach that true knowledge comes from within, one has laid the foundation stone. By my faith in him his own faith grows; by my recognition of individual values each one gains strength to stand against the more external social influences in the world. By encouragement in the use of his imagination, he is enabled to find the language of his inmost being, and enters into the sacred passages leading into infinity. There is no measuring the possible development when that door is open. My work is to find ways of keeping it open when technical problems come to the fore.

By exercises in memory and perception I try to develop experience that will help him solve his own problems; but if he finds an insurmountable one, he must then have an assurance that there is a solution, that by effort on his part and some new light from the teacher he will come through. For there is a low point of discouragement in most work. This is the psychological moment when I try to help with fresh stimulus of some sort, but never when the pupil is working to his satisfaction. It may be an intrusion on my part to interrupt at such a time, it may even cut off the stream of interest and the child's power entirely.

A certain balance within is also necessary for him to become expressive. If he is overstimulated, he should be calmed by sitting with his eyes closed, recalling visual images; if he is lethargic or barren, some question may stir him, such as "If you were a great artist and could paint anything you wanted to, what would you paint?" or "How would you like to play with colors and shapes and do just what you want with them?" Such questions often throw off inhibitions when nothing else will; they are an open sesame to unformed but living visions.

In my work with the children I have observed the creative process unfold in sequence as organic and as physical growth. The impulse to create originates in play, pure joy in activity; only later does the desire or the power for sustained effort appear. Adults sometimes forget the intense inviolable quality of play and may not know that the genuine energy to labor grows only out of the fulfillment in play. The growth of the child may be divided into four periods; they alternate in character. The earliest is dominated by native elements in the child; the second by sociological influences; the third is a renaissance of

the native quality, and the fourth a new sociological period.

The first extends from about three to eight years. The child's essential nature appears unrestrainedly. The chief motive is play, pleasure in the activity of covering a paper with bright marks of crayon or pools of paint. He begins with joy in the movement similar to the joy of kicking or clapping the hands. Next the color excites his sensation; following that, the dabs and pools of accidental shapes excite his imagination. These forms in turn link with his own experiences and bring his emotions into play.

The essential nature of a young child's drawing is fantastic and inchoate. A formless pool of paint in one picture he calls a house, and a similar one in the next he calls a moon; or the form may have purely subjective meaning to the child. I heard one little girl of five say about her painting: "This looks just the way I feel inside."

An onlooker may ask: "Then does the teacher do nothing with children under eight?" My experience has been that practically no teaching in the old sense is required at this age. It is seldom asked for, and if offered is usually rejected. The discrepancy between the child's concept and the teacher's is so wide that the suggestion may bewilder him. But I do teach them two things. First, how to use their materials well. Many failures and discouragements are due to lack of that knowledge. The second thing I teach them is the free use of the body that I have already mentioned.

The second period indicates a sociological influence. It extends from about eight to twelve years. The child is more social and conforming; his native self is beginning to be covered over. Group games and plays take the place of his more solitary inventions. At this time his reasoning power increases and his perception becomes keener, his interest in facts more acute. The boys at this time wish to draw animals, engines and airplanes, and people doing things. The desire to communicate objective experience to one's fellows now becomes important. Here the teacher has a different problem; to meet the legitimate wish for more accurate expression in drawing without losing the earlier qualities of daring and unconscious beauty of color and design.

If the interest in art survives this age, it usually lasts; but at ten or twelve many children, especially boys, lose interest. It is hard to say how much is natural and how much sociological, for it is obvious in these days that parents and society emphasize the value of science and practical matters for boys.

The third period is adolescence, twelve to sixteen years. A spiritual search, aspiration, prayer, an effort to understand the meaning of life, a wish to communicate with his own soul, to know himself, are the motivating forces at this time. They bring forth symbolic paintings of these struggles or frequently self-portraits of serious young faces. The imagination is rekindled, the mind perceives new vistas, and sensation is quickened so that this becomes the most flourishing period, the richest in content and expression.

The fourth period begins at about seventeen years. The swing is again towards reality and the demands of society; it is the beginning of the adult life. Now the student realizes the need of greater technique, the need to develop the objective values to the degree that the subjective ones have grown. The pupil becomes dissatisfied with everything he has done. Large rhythm, rich color and beauty of design do not satisfy him; there is a hunger for perfect form, exact knowledge, history of art, history of costume, printing and accurate techniques in each medium, all are wanted now. At this time the teacher's problem increases in difficulty. The chances are he will find himself inadequately equipped to

meet the real appetite and tremendous capacity for knowledge and work that the young people with this healthy background demonstrate. He will struggle to give the needed techniques and simultaneously to prevent the young workers from losing their balance by making their technique their god, an error that thousands of art students have made. It remains to be seen in the future whether they too will topple into that abyss where the true purpose of art is completely lost, or whether their experience will lead to self-realization.

FLORENCE CANE

THE PSYCHOLOGY OF ART APPRECIATION

The article which follows was assembled as a part of a study in the psychology of art appreciation. It does not profess to be an exhaustive piece of research, but it is hoped that it may be suggestive. The authorities quoted are, as a rule, men and women in the field of general education, superintendents, professors of psychology, education, etc., people who are striving to make our schools function happily and efficiently in modern society. Some of these people may not know art as well as those especially trained in the field, but they have studied education, children, and society, and their opinions should be suggestive and valuable, not only to teachers who are working in the field of the arts, but to the general educator.

THERE are two causes of inefficient teaching in appreciation lessons, according to the authorities examined: first, a failure on the teacher's part to know for what he is striving; and second, a failure to apply the principles of psychology in striving toward any aim. Judd says [1]"the art teachers must give up the practice of indulging in rhapsodies over art and its value, and must learn to define the types of appreciation which they wish to cultivate. They must show that they know when they have produced one of these approved types of appreciation." Colvin believes [2]"The teacher, above all persons, must know the way along which he seeks to direct others." Of course these men are right as to having a goal, and we are glad that tests are being worked out, now, to help us in determining just how much the child really feels, the more difficult of Dr. Judd's two requirements. Minor writes [3]"The first requisite in conducting a lesson in appreciation is to know the purposes which underlie this phase of school work. The general purpose of any appreciation lesson is to enable the child to enjoy the contributions which are the social heritage of our present age. The specific purpose varies with the individual subject." The important word in the last is "enjoy." Mr. Arthur W. Dow, who rendered invaluable service to Art Education in the United States, and who so ably directed the Art work in Teachers College, Columbia University for so many years, in speaking of Art courses in general, wrote: [4]"Courses should be planned for a progressive growth in appreciation and power of expression . . . . the Art course . . . . must stand, first and last, for growth in critical judgment and appreciation of harmony. There should be opportunities for choice." If the teacher who is attempting to develop appreciation in any subject would sit down calmly with herself and determine just what it is she wishes to arrive at with her pupils, her problem will be well on the way to solution. It is nothing more nor less than the "teacher's aim" of practice teaching days of years ago, and like many old things it is good, though old. Unless we know where we wish to go, no cock horse, or even limousine, will get us to Banbury Cross.

[1]Judd, *Psychology of High School Subjects*, pp. 363, 364.

[2]Colvin, *Introduction to High School Teaching*, p. 164.

[3]Minor, *Principles of Teaching Practically Applied*, p. 213.

[4]Dow, *Theory and Practice of Teaching Art*. 600.

In regard to applying the principles of psychology in striving toward any aim Stone cuts through to the quick when he says [5]"The failure to teach appreciation is due to not approaching the appreciation lesson psychologically," and Thorndike elucidates further, [6]"The general laws which control responses of thought and action control also responses of feeling." [7]"Correct imagery is important. We should aid children to see and hear by appealing to the visual and auditory senses." Gates states: [8]"Learning does not consist entirely of addition, or strengthening connections. Elimination, or weakening of connections already present is quite important." Gates point is keenly felt by the instructor who attempts to teach love for beautiful color harmonies to the child who has grown up in an environment where only crude color combinations have been seen; or who tries to instil the love of good music into the jazz filled soul of a boy from the small town. [9]"Appreciation involves the methods used in cognitive process lessons, also those lessons involved in teaching skill, as these both may give enjoyment," according to Burton. Gates hits on a very vital point when he says [10]"Learning takes place only during activity . . . learning to appreciate music, art, or literature are all acquired in the process of reacting. . . . it is by reacting to the environment that new reactions are acquired." Minor believes [11]"We should help the child to develop correct and adequate powers of imagery." Morrison notes that [12]"In appreciation teaching . . . all pupils are to a greater or less extent problems." Different training, environment, inherited tendencies, make great differences in emotional habits of reaction. Miss Florence Williams concludes after some interesting investigations, that [13]"As yet, we know very little of the process by which the individual learns to know and appreciate good pictures"; and we are inclined to agree, somewhat, though the theory of contagion, as discussed later in this paper, does throw some helpful light on the subject.

The art teacher of today, as well as the class room teacher, knows much more psychology than she did ten years ago; but the fallacy still exists in many minds, that the arts—, music, literature, and particularly the space arts of painting, sculpture, architecture, etc., including their handmaiden, drawing—are the gift and privilege of a few. These people fail to realize that all can learn to appreciate, and practically all can be taught to execute to some extent; well enough, at least, to aid in appreciation —but of that more later. This point, of the failure to treat fine arts subjects sanely and psychologically, is perhaps the most real cause of the fallacy just noted. Let us plead that the class room teacher apply the laws of psychology in her teaching of appreciation and of all art, and the results will be as pronounced as they are in the teaching of reading or arithmetic.

The importance of the teacher's personality and qualifications in the teaching of appreciation lessons is a subject on which the educators examined waxed voluble and eloquent. Morrison considers that [14]—the appreciation courses, one and all, depend

[5]Stone, *Silent and Oral Reading,* p. 80.

[6]Thorndike, *Principles of Teaching,* p. 243.

[7]Minor, *Principles of Teaching Practically Applied.* Chap. 14.

[8]Gates, *Psychology for Students of Education.*

[9]Burton, *Supervision and Improvement of Teaching,* p. 241.

[10]Gates, *Psychology for Students of Education.*

[11]Minor, *Principles of Teaching Practically Applied,* p. 213.

[12]Morrison, *Practice of Teaching in Secondary Schools.* Chap. 18.

[13]Williams, *"An Investigation of Children's Preferences for Pictures." Elementary School Journal.* Vol. 25, p. 119.

[14]Morrison, *The Practice of Teaching in the Secondary Schools.* Chap. 18.

upon the personality and qualifications of the instructor more than do any others whatsoever," and considers good teachers of appreciation subjects rare. Vandenburg thinks that [15]"teaching of art appreciation in junior high school requires a teacher with highly specialized ability. Likely not an artist—possibly a teacher of English or Latin," and goes on to give the reasons why he is afraid of the "artists" "Courses in appreciation are (usually) planned by instructors who are, or aspire to become, artists; and the lessons are planned as they feel they would have been helpful to them —but prove only unnatural, uninteresting, and unspeakably difficult to the average youngster." (Mr. Vandenburg considers the first year of junior high school "the time for seeing, possibly enjoying art." He would have no pencil touched to paper, of necessity, during this year. Later, because of college entrance requirements, this cannot be done; but in this first year the opportunity is possible to teach the child as a child, independent of college dictation). [16]"The teacher must appreciate the form which he seeks to present for his students' satisfaction. A teacher's power of appreciation and his power of interpretation are fundamental to the development of appreciation upon the part of the children." Minor agrees that [17]"The teacher, herself, must appreciate," and considers "The teacher's function" to be "that of an interpreter, who enables the pupils to understand the work of the master." The "teacher should supply information, but not encumber the period with it for its own sake." Strayer warns that [18]"the teacher should keep in the background," but considers "the best guarantee of development along these lines" to be "found in association with those who do genuinely appreciate — t h e fundamental qualification of the teacher is the power to appreciate;" while Stone [19]thinks failure to develop appreciation (in teaching reading) is due to lack of genuine appreciation by the teachers, themselves.

There are quite a number who think that appreciation is largely a matter of "catching the inspiration"; among whom is Gilbert Palmer, who speaking generally, says, [20]"Quite as much for vital transmission as for intellectual elucidation is a teacher employed." Another such is Stormzand, who thinks [21]"Much of this guidance in appreciation must be a matter of contagion. If you yourself clearly see the beauties and keenly feel the inspiration you will communicate it in simple, natural enthusiasm that will be accepted in sincerity by your pupils. If not, your pupils will not catch what you do not have." Davis believes that [22]"—the enthusiasm of the teacher is more effective than direct suggestion." Strayer and Engelhart require that [23]"—a good teacher must continue to share the enthusiasms and ideals which are sometimes thought to be characteristics of youth."

Davis stresses the work of the teacher in the following: [24]"Poor performance of any kind is the surest way to prevent appreciation by school boys and girls, who without knowing it, admire efficiency. Skillful, impressive, and artistic presentation of the finest and best may be depended upon to register the right effects upon what pu-

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[15]Vandenburg, *The Junior High School Idea.* Chap. 11.

[16]Strayer and Engelhart, *The Classroom Teacher,* p. 84.

[17]Minor, *Principles of Teaching Practically Applied,* p. 220.

[18]Strayer, *Brief Course in the Teaching Process, p.* 81.

[19]Stone, *Oral and Silent Reading,* p. 80.

[20]Palmer, *The Ideal Teacher.*

[21]Stormzand, *Progressive Methods of Teaching,* p. 183.

[22]Davis, *The Work of the Teacher,* p. 181.

[23]Strayer and Engelhart, *The Classroom Teacher,* p. 87.

[24]Davis, *The Work of the Teacher,* p. 183.

pils genuinely care for." Who has not been bored and disgusted by a halting, and lame presentation of some otherwise interesting subject for appreciation? Davis is referring, also, to the creative work of the pupil in developing appreciation, as cited below.

It is interesting to note the opinions of these writers on the relation of creative effort to appreciation—a much muted subject these days. Strayer believes [25]"—the attempt to create helps toward appreciation"; and Minor [26]also considers this true. Stormzand suggests that you [27]"Plan your assignments to make pupils find beauties." This coincides with Gates idea cited above, that "Learning takes place only during activity." Stormzand continues, "Stimulating the search is the limit of our duty; the discovery must be left to the pupil. The most feasible method seems to be the suggestive question."

In regard to the insistence on technique in the creative lesson which is primarily given to develop appreciation, we find Stormzand writing, [28]"An emphasis on technique in the appreciation lesson in the public schools is largely out of place. It is primarily and almost exclusively a question of developing good taste in all." Strayer and Engelhart think [29]"Insistence upon technique has often destroyed the possibility of satisfaction in the field of aesthetics. Creative work by groups of children working together is an excellent way to develop appreciation." Here one gets visions of stage sets, costumes for pageants, decorations for school rooms, posters advertising plays, work on school annuals, etc., etc. Having done a stage set, imagine the keen interest of a group of ten-year-olds in the stage sets of Aronson, or any other artist of the stage. Strayer thinks [30]"Knowledge of technique may help or hinder—the latter, if technique is constantly uppermost in the mind; interest in technique must be subsidiary." Davis, as noted above, disagrees with this to some extent, and believes that poor technique on the part of the pupil hinders the development of appreciation.

The writers examined have something to say, also, concerning analysis as a means to appreciation. Thomas Munro writes, [31]"Aesthetic growth requires freedom for individual thought and feeling; aesthetic growth is furthered by genuinely rational control and analysis; artistic and other activities should be mutually correlated; specific values and interests should be distinguished; sequence of steps in instruction should follow natural growth." Earhart believes [32]"Over analysis is fatal to emotional enjoyment." "As a college student the writer thrilled over Browning's poetry in a course entitled British Poets of the Nineteenth Century, and enrolled with much enthusiasm the next term in a full course in Browning; only to have the Ring and the Book broken into quivering bits and laid under the microscope of intellectual analysis." Stone thinks that the failure to develop appreciation is often [33]"due to too much analysis—to too much emphasis on intellectual constructions, and parts of speech"; and Davis would have us[34] "cast out exhaustive analysis." Bagley reminds us that [35]"Picture study for appreciation is

[25]Strayer, *Brief Course in the Teaching Process,* p. 81.

[26]Minor, *Principles of Teaching Practically Applied.* Chap. 14.

[27]Stormzand, *Progressive Methods of Teaching,* p. 191.

[28]*Ibid.*

[29]Strayer and Engelhart, *The Classroom Teacher,* p. 85.

[30]Strayer, *Brief Course in the Teaching Process,* p. 79.

[31]Munro, *"Modern Methods in Art Instruction," Jl. of Barnes Found.* Apr. '25.

[32]Earhart, *Types of Teaching,* p. 125.

[33]Stone, *Silent and Oral Reading,* p. 80.

[34]Davis, *The Work of the Teacher,* p. 182.

[35]Bagley, *The Educative Process,* p. 281.

not naming the objects or studying the painter's life." There is, however, the necessity of giving the pupils enough of the life and times of the artist to understand the work which he produced. The number of these facts decreases as one goes down in the grades.

Again, there is the desire to analyze the object for its art qualities, and in truth, it is only an appreciation of an object on this basis that is real art appreciation. But too much insistence on even this will kill the very thing we wish to create. Truly the teacher of appreciation must be a rarely wise one. On this point Morrison has this to say: [36]"Inhibitions may be generated in appreciation lessons by too close driving toward appreciation. A too analytical approach may defeat its own ends and seldom leads to appreciation. The adaptations which belong to the appreciation type the pupil reaches by simple recognition of worth." One is inclined to wonder just how far many pupils would go "by simple recognition of worth"; not very far, one would judge from observing the general, untrained public.

Mr. Morrison's suggestion leads to the last point investigated, the position of these writers concerning the value of instruction in bringing about appreciation. Miss Williams concludes as a result of her investigations that [37]"instruction influences a person's choice little for certain pictures." Miss Williams, doubtless, means schoolroom instruction, only, in this statement. Hall-Quest states that [38]"The lost of art is due to education and culture," a statement one wishes to challenge, but dares not. Colvin believes in instruction for appreciation; and writes [39]"The appreciation of beauty, like the appreciation of wit, must be based on a ready comprehension." [40]"Technical training makes the rankings assigned by students correlate more closely with the ranking of experts. A declared interest in pictures quite apart from any kind of training has a noticeable effect in producing closer approximation of the judgments of experts." In this case the learning has gone on because of interest, though formal instruction may have been wanting. Korwoski and Christensen [41]found practically the opposite of this. Stormzand thinks we [42]"rarely impart or reveal elements for appreciation. There is too much danger of overloading a child's capacity for appreciation by adult subtleties and sublimities, elusive charm and cleverness"; but Dr. Judd apparently feels not so much fear of overloading the child mind when he says [43]"In some of the European countries where instruction is intensive and based on adequate preparation of the teacher, the general appreciation of art and the degree of popular participation in production are much greater than have ever been achieved in this country, Germany, for example." One notes with pleasure that Dr. Judd includes "adequate preparation of the teachers."

Perhaps the most "adequate preparation" the average teacher needs is that which will enable her to decide just what her goals can and should be; and the knowledge of chil-

[36]Morrison, *The Practice of Teaching in Secondary Schools.* Chap. 18.

[37]Williams, An Investigation of Children's Preference for Pictures. *Elem. Sch. Jl.,* Vol. 25:119.

[38]Hall-Quest, *Supervised Study in Elementary Schools,* p. 437.

[39]Colvin, *Introduction to High School Teaching,* p. 245.

[40]Cattell, Glascock and Washburne, "Experiments on a Possible Test of Aesthetic Judgment of Pictures." *Amer. Journal of Psychol.* Vol. 29; 333-336.

[41]Korwoski and Christensen, *A Test of Art Appreciation.* Col, Art Assoc. in Chicago, Dec. 31, '24, also *Ed. Psychol.* 1926.

[42]Stormzand, *Progressive Method of Teaching,* p. 187.

[43]Judd, "The Psychology of Fine Arts." *Elem. Sch. Jl.* 25:414-423.

dren and psychology which will enable her to arrive at those goals. Knowledge of the subject in which she is working is, of course, essential.

The present and increasing emphasis which is being laid on the training and development of the emotional life of the child, leads one to watch with interest for new developments and thought along the line of the teaching and testing of appreciation. That more light will be discovered is certain; that it is needed is more certain.

GRACE MARGARET PALMER

MUSEUMS OF ART—WHY?

WHAT is living? Most men mistake being alive for living. A well educated man—at least he was the possessor of a Ph. D. said, "Why study art? I have lived for almost fifty years and have gotten along without it." Judging from his various opposing statements which altogether disprove this statement, I am inclined to think that the man who advanced this dangerous argument did not sincerely believe his own words, but was merely trying to be contrary. There is truth in his words. That many have been alive for fifty years and longer is not scientific fallacy. One might be born in and confined to a room constructed of rough plank, void of furniture, wall covering, rugs, draperies, or pictures and never once view the heavenly grace and hue of a flower, a mountain range, a tree—yet withal live and breathe and possibly possess a healthy body. Living is more than being alive. Living is intimacy with and love of the beautiful, the ennobling.

The art museum educates and uplifts the community. The busiest city on earth is fast asleep unless it is doing something towards the higher education of its people. "No city is great unless it rests the eye, feeds the intellect, and leads its people out of the bondage of the commonplace." The museum set amidst the whirl and hustle of the town or city is a joy and pride forever. Its treasures form not alone a precious storehouse of ages past that we may read the life and customs of some ancient race, but everlasting examples of the most inspiring of all, past and present, that has been wrought by God and man—examples which put value, vim, and fervor into our present undertakings. Does a man find himself unchanged, degenerated, or uplifted as he goes forth from the threshold of the museum door? Without doubt the latter. "Hospitals do much; they make sick men well. Muesums of art do more; they make well men better."

The art museum is a wholesome place for leisure hours. That the public is finding it so is proved by statistics of numbers visiting and studying in museums. The total attendance at one of our large American museums in 1929 was 1, 339,754, which shows an increase of 780,487 from the year 1893. After close confinement and work in down-town offices and factories or attention to household duties one enjoys Saturday, Sunday, and holiday afternoon hours at the museum—hours of quiet and pleasure —a solace from the grind of the factory. It has been said that "a great manufacturing center is a prison house unless it provides something for the leisure hours." That we should all work is right, but "work should be a means to leisure in which to enjoy the sublime creations of science, literature, music, and art."

The art museum is of great value to the artist, the student, the practical worker, and the child. The following table shows statistics for one of our larger museums in 1929.

1. Adult artists and amateurs working in gallery, study rooms, library, and copying room.....60,342
2. Adults receiving museum instruction 93,962

3. Adults attending regular museum lectures 14,088
4. Adults attending special lectures and general and special museum classes 26,330
5. Adults attending special study-hour classes (practical workers, sale people, home-makers, etc.) 8,398
6. Children attending art courses for children 92,536
7. Children attending classes for those physically defective 179
8. Children belonging to children's museum art club 1,682
9. Children (high school) attending special courses 1,671
10. Children admitted with parents 1,209

The art museum is for all. That the people realize this is evidenced in one museum for the year 1929, when 6,000 art objects were lent to the museum; almost 200,000 objects were borrowed or rented by the public; $300,000 was donated to the museum, and the public was willing to spend nearly $2,000,000 in cost of administration for one year. The art museum is not the pet project of a few, but the carefully nurtured philanthropy of many. It is for all the people, now and hereafter. Let all the people rejoice.

Alice Mary Aiken

ACTIVITIES OF THE COLLEGE ART ASSOCIATION OF AMERICA

THE history of the College Art Association of America is to a large extent the history of John Shapley, its President, who, at the present time, is Morse Professor of Fine Arts at New York University. Or rather it is the history of the determination that Professor Shapley had, when a young instructor at Brown University, that there should exist in America a medium for the publication of scholarly writings by Americans interested in the field of art.

Successful efforts on the part of the ambitious young instructor to place into the pages of magazines of general purport articles dealing seriously and scientifically with the Fine Arts brought to him the realization of the difficulties under which students and research scholars in the country were laboring. There was, actually, no field for written produce of this nature. And if such articles were sent to Europe for publication (as authors were often led to do, lured by the number and quality of foreign publications), it was necessary literally to wait years before they finally saw the light of day. Add to this the natural hazards of foreign travel, and the occasional loss of manuscript after they had lain for months on the desks of dilatory editors whose intention it was to publish them—eventually, and it is easy to see that the outlook was far from encouraging.

Another unfavorable aspect of the situation was that the Fine Arts student was obliged to depend on foreign publications for his periodical literature, and consequently needed command of several languages. Although the average undergraduate might be expected to have some knowledge of one language other than his own, this partial knowledge helped him but little and if it so happened that he could read only English fluently, he was as badly off as though he had known only Hungarian or Portuguese. There existed, to be sure, popular periodicals in this country which touched lightly and, all too frequently, superficially on matters pertaining to art; and there were a number of museum bulletins which discussed these subjects somewhat more profoundly, perhaps, but from a limited and arbitrary view-point. There was, however, no American guide and index of the rapid progress of scholarship in the fine arts, and no periodical whose articles constituted sources for scholarly

research such as abounded for students of European universities. The need for a good American art publication was as pressing, therefore, for the readers and students as it was for the writers and scholars.

Actually the College Art Association of America was an outgrowth of the Western Arts Association. The older organization was energetically directed by Professor John Pickard of the University of Missouri and published a small brochure which bore the name BULLETIN. This name implied continuation, although the minute format of the Bulletin at that time, and its rather musty contents, did not hold out too much hope. Professor Shapley had been a student under Professor Pickard, and as the war made European travel impossible, he decided to spend a summer vacation in Missouri. This was the period during which Professor Pickard, Professor Shapley and Mrs. Shapley (whose status at that time was the future Mrs. Shapley) contrived among them the continuation which the name Bulletin augured.

The stages through which the Bulletin of those days has become the Bulletin of today, the leading art periodical of this country and one of the best in any language, constitute the proud history of the Association. Professor Shapley stepped from the role of collaborator to that of Secretary of the Association, and is now its President. He is also the editor of *The Art Bulletin.*

From these beginnings has developed an organization which is prominent in art activities in this country. The program of the Association is comprehensive and its membership comprises the leading art patrons, teachers, and scholars in the world. And in addition to claiming for its roster these foremost art scholars the Association is proud to count among its members a large number of aspiring scholars, both graduate and undergraduate.

It is largely for these last, as well as for the ever increasing number of "general public" who have of late years demonstrated eagerness for admission to the Association, that the new magazine *Parnassus* was inaugurated. This little periodical is a monthly publication of news and topical value and makes its appearance during the eight months of the academic year. Its contents consist in part of letters from various foreign and American art centers (written by authorities in the field), of reviews of current art literature (both books and periodicals), of listing and discussion of museum acquisitions, and of critical and biographical articles about contemporary artists of note.

The new magazine, now in its second volume, has been enthusiastically received by the entire membership, who recognize in its rapid growth the promise of a fine, comprehensive news periodical of a calibre to which their perusal of The Art Bulletin has accustomed them. There is nothing either sensational or haphazard in *Parnassus;* it is vital, and it is in the best sense of the word popular, but it possesses and maintains the dignity of its subject.

To speak of these two publications is indeed to touch upon the more obvious, the more important activities of the Association, but it is to cover the subject only incompletely. In addition to publishing these two outstanding periodicals for its members, the Association is of direct and definite aid to its student membership in offering, through a grant from the Carnegie Corporation, a series of scholarships to enable graduate students to pursue their studies in the field of art.

For the undergraduate student members, the Association now circulates traveling exhibitions of paintings, drawings, prints and sculpture. These exhibitions are sent to those schools and universities signifying their desire to receive them and entail the minimum charge against the university or school using them. They are selected by a

competent committee and are as comprehensive as possible in their scope.

Undergraduates of special aptitude are encouraged to submit articles for publication in *Parnassus;* and it is gratifying to report that a number of these brief articles have been quite meritorious and have been received with praise by their readers. Everyone who, in his youth, loved his subject and felt moved to write concerning it, but who recognized the futility of competing with trained and mature talent, will appreciate what this opportunity means to the student.

Furthermore, the College Art Association maintains research fellows in several fields and sponsors the publication of research material in book form.

Complimentary to the publication of this material are the round table discussions of matters of art interest which are frequently organized. The most important meeting of the year is an annual one, held between Christmas and New Year, and which, last year, took place in Boston. To this all of the members of the College Art Association are invited, and a very large number always attend. Papers of maximum interest and importance are read, private exhibitions are visited, round table meetings are arranged, and a final reception and banquet crowns the event.

In the coming year it is planned that the undergraduate shall not be overlooked, and a morning is to be set aside for the reading of a few papers by younger students. The selection of these will be carefully made, and it is felt that this opportunity will surely act as a stimulus to the entire student body of the country.

After each annual meeting, abstracts of the various papers which have been read are published and forwarded to all the members; thus those who are unable to attend are kept abreast of our activities and those who did attend have a tangible memento of what constituted an art event of importance.

It will be seen, then, that the College Art Association of America is an organization devoted to the furthering of art study and the fostering of art appreciation, and that, sprung from humble and obscure origins, it has now, thanks to the earnest and painstaking endeavor of its friends and to the personal and unflagging vigilance of its President, set its feet on the path of achievement.

AUDREY MCMAHON

THE SERVICE OF ART EDUCATION IN RURAL COMMUNITY SCHOOLS

Three years ago the County Superintendent of Schools (Westmoreland County, Pennsylvania), together with certain interested supervising principals, made provisions for employing a supervisor of art for its rural schools. The results were so favorable and pronounced that this past year eight supervisors were employed.

The first year twelve districts were served at a total cost of $3,700. The past year twenty-four districts were served by eight supervisors at a total cost of $15,535.

One of the assistant county superintendents in appraising the work said that the teachers had caught the art spirit. It was noticeably reflected in their attire and personal appearance, affecting the children as well. The schoolroom became neat, orderly, and beautiful—no longer an offense to the eye. Ideas of fine and appropriate decoration were noticeable in the way of landscaping and beautifying the school grounds, and these same ideas carried to the home in like manner. It was learned that parents were referring to their children for decisions relative to the best in lamps, wall paper, and rugs. Moreover, it was reported that the art influence had reached far beyond the art period and enriched the whole school, the home, and the community life.

C. VALENTINE KIRBY

THE VIRGINIA TEACHER

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EDUCATIONAL COMMENT

SPEAK THEN TO THE CHILD

Man made his entrance into the world empty-handed and from materials about him he fashioned clothing, shelter and the utensils necessary to his habit.

Slowly but with remarkable directness he felt his way through the ages of stone, bronze, and iron.

The things he made were direct, simple, and as a result, good. When he attempted ornament, it also was simple, direct, and good.

Primitive man was a true artist and this instinct still obtains in the handicraft of any primitive or peasant people of today.

Somewhere, however, in the turmoil of so called civilization, in the maze and whirl of bewildering machinery, we have lost not only the craftsman but the ability also to feel, see, and enjoy the beauties of color and of form.

Like the fabled beings who could swallow themselves, the means has devoured the end and with all our striving in some respects we are still poorer than our primitive ancestors of the age of stone.

In creating imaginary wealth we have lost the great inheritance so exquisitely nurtured and perfected through centuries of time.

Man still fashions material into form but he has forgotten why, and the great joy is gone. Far better had we lost speech than the thing of which we spoke.

The devious path of evolution is strewn with the ill we have discarded, the good we have lost, but Nature with wondrous provision is ever ready to hand us back our own.

Every child reverts to the primitive and with instinct swift and sure traces again in the short span from birth to maturity the entire path so patiently sought out by his countless ancestors in the centuries long sped.

And so through the child we may regain of heritage, for in him are found the rudiments of all that was good and ill of all the ages, and as these rudiments flash before his consciousness we may stay them with a word and miraculously they will flower again.

God directs the unreasoning spider and the ant but man is able to shape his own evolution. God and Nature help eagerly if man but gives the sign.

Having within our grasp the key let us then regain our knowledge of the laws of beauty, our joy in the work of these responsive hands and the exhilaration that comes with the power to create intelligently.

Speak then to the child through art and these things will come again to pass,—the miracle of God.—*The Toledo Museum Art News.*

All else passes but art endures.

Let us believe in art, not as something to gratify curiosity or suit commercial ends, but something to be loved and cherished because it is the Handmaid of Spiritual Life of the age.

GEORGE INNESS

FOREST SERVICE OFFERS PICTURES

The Virginia Forest Service has just completed arrangements for giving moving pictures and illustrated lectures throughout the state, dealing with forestry and forest fire control.

In order to make possible the showing of moving pictures in the remotest sections of the state, it was necessary to procure a special portable outfit consisting of a light truck in which has been installed a lighting plant, capable of producing 115 volts and 1500 watts of current. From this plant standing outside of any building, current may be carried inside over extension wires for operating the moving picture machine and for lighting the building.

The Forest Service has just purchased a powerful machine that shows both moving pictures and still pictures. The assembling and testing out of the machinery have been completed and the plant is now ready for service. Moving picture films and colored lantern slides of forests, forest fires and wild life, some of which were photographed in Virginia and North Carolina, have been generously loaned by the United States Forest Service at Washington. Some of these pictures, which are clear and interesting, illustrate the forest conditions as they are in Virginia, while others show scenes in the Rocky Mountains and other parts of the United States. At the same time, plans are being made by public and private agencies for taking a number of moving pictures and still pictures in Virginia, including forestry, forest fire control and wild life scenes. It is hoped that there will soon be a considerable variety of such pictures available for the benefit of the people of Virginia.

The operating of this equipment and the showing of these pictures will represent a substantial enlargement of the educational work of the Virginia Forest Service, which has been conducted in a small way for a number of years. A special educational branch of the Forest Service has just been created and is now under the direction of Mr. James P. Andrews, who was for many years District Forester for the Piedmont District of Virginia. It is expected that the showing of these pictures, especially in the rural sections of the state, will have great value in bringing to the attention of the rural people the important place that forests have in the life of the people of the state and the importance of protecting the forests from injury by fire, reckless abuse in other respects, and the reclamation of idle lands and waste lands by reforestation.

The Virginia Commission of Game and Inland Fisheries has many rare and interesting pictures of wild life which were photographed by Mr. Herbert K. Job. Mr. Andrews and Mr. Job will, in many instances, work together in the field of forestry and game education, thus working for a balanced program for the conservation of forests and wild life.

SIGHT SAVING CLASSES

"In sight-saving classes, through the use of special large type books, movable desks, ideal lighting, and special teaching methods, children with little vision are not only given the same education that children with full vision receive, but they are also taught how to conserve their remaining sight. Educators have found that many children who had been accounted stupid or sullen displayed high intelligence and pleasing dispositions as soon as their defective vision was recognized and they were placed in sight-saving classes." — MRS. *WINIFRED* HATHAWAY, *Associate Director,* of the National Society for the Prevention of Blindness.

THE READING TABLE

THIRTY BOOKS FOR YOUNG PEOPLE

This list was prepared by Jean C. Ross, head of the Stevenson Room for Young People, Cleveland Public Library, and presented to the School Libraries Section at the annual conference of the American Library Association in Los Angeles.

Auslander, Joseph and Hill, Frank—*Winged Horse.* Doubleday Doran.
Becker, Mrs. May Lamberton—*Golden Tales of our America.* Dodd.
Boas, Mrs. L. S.—*Great Rich Man.* Longmans.
Boyd, T. A.—*Mad Anthony Wayne.* Scribner.
Buchan, John—*Courts of the Morning.* Houghton.
Burdekin, Katharine—*The Burning Ring.* Morrow.
Chapman, Mrs. Maristan—*Homeplace.* Viking.
Cleugh, Sophia—*Spring.* Macmillan.
Davis, W. S.—*The Whirlwind.* Macmillan.
Eadie, Thomas—*I Like Diving.* Houghton.
Eaton, Jeanette—*A Daughter of the Seine.* Harper.
Eipper, Paul—*Animals Looking at You.* Viking.
Ellsberg, Edward—*On the Bottom.* Dodd.
Ferris, Helen—*Love Comes Riding.* Harcourt.
Finger, Charles—*Courageous Companions.* Longmans.
Gould, Bruco—*Sky Larking.* Liveright.
Hodgins, Eric and Magoun, F. A.—*Sky High.* Little.
Leonard, J. N.—*Loki; The Life of Charles Proteus Steinmetz*—Doubleday, Doran.
Looker, Earle—*White House Gang's T. R.* Revell.
Loth, David—*The Brownings.* Brentano's.
Lovelace, M. H.—*Early Candlelight.* John Day.
Maitland, L. J.—*Knights of the Air.* Doubleday, Doran.
Matthiessen, F. O.—*Sarah Orne Jewett. Houghton.*
Millay, Edna St. Vincent.—*Poems Selected for Young People.* Harper.
Priestley, J. B.—*Good Companions.* Harper.
Repplier, Agnes—*Père Marquette, Priest, Pioneer and Adventurer.* Doubleday, Doran.
Sheriff, R. C.—*Journey's* End. Brentano's.
Thomas, Lowell—*Raiders of the Deep.* Doubleday, Doran.
Van Doren, Mark, ed.—*Junior Anthology of World Poetry.* Boni.
Villiers, A. J.—*Falmouth for Orders.* Holt.

MCADORY ART TEST. By Margaret McAdory. New York: Bureau of Publications, Teachers College. 1929. 72 plates, each 9x11. $15.00 for the set.

Someone has defined art as choice. There are certainly delicate discriminations and choices involved in the McAdory Art Test. It will train and test one's artistic judgment to select his preference from among the four choices appearing on each of the seventy-two plates. The subjects consist of furniture, houses, dishes, kitchen utensils, dress, lettering, rugs, lace, and landscape design. The elements involved include proportion, line, rhythm, dark and light, and color arrangement. The plates are examples of extraordinary color printing; the portfolio is attractive and durable.

Scoring and record sheets make the tabulations exceedingly simple for student or teacher.

My personal interest in watching the test grow from almost the beginning, seven years before publication, has been sufficiently rewarded by the consensus of one hundred efficient judges and six thousand adults and children who have taken it while it was in the making. The test is now meeting with a hearty response in the classroom.

ALICE MARY AIKEN

LIGHT THEN AND NOW. By Ida Belle Lacey. New York: The Macmillan Company. 1930. 209 pp.

A supplementary reader of the newer type in which history of light along with the related science are accurately yet charmingly told. Clever touches here and there contribute toward the development of time sense. Care in vocabularly building, well-chosen illustrations, and check tests at the close of each chapter make the book usable in the middle grades. K. M. A.

EDUCATIONAL PSYCHOLOGY. By Monroe, DeVoss, and Reagan. New York: Doubleday, Doran & Co. 1930. Pp. 607. $2.50.

One of the most interesting, scholarly, and constructive treatments of educational psychology yet published. The authors have not attempted to promulgate any psychological theory but rather to present a practical and effective text for the professional training of teachers. Among the problems treated are the physical mechanism, human responses to stimuli, the learning process, intelligence and its measurement, the measurement of achievement, individual differences, the psychology of elementary school subjects, the psychology of high school subjects, mental hygiene, and how to study pupils. These and kindred topics are treated in a very readable and scientific fashion. W. B. V.

PERSONAL AND COMMUNITY HEALTH. By Clair Elsmere Turner. Third edition. St. Louis: The C. V. Moshy Company.

This edition has been much improved by the addition of new material and illustrations. The new chapter on Health Maintenance deals with some conditions that tend to become chronic and stresses the importance of early recognition of these conditions. Improvement in the contents and illustrations is noted especially in the chapters on Hygiene of Action, The Central Nervous System, and Communicable Diseases.

The edition is quite an improvement over the past editions and is one which meets the needs of college classes in health. R. F. W.

NEWS OF THE COLLEGE

A large freshman class emerged from two weeks of intensive and extensive training and entertaining. The noticeable feature of the Faculty Reception this year was that the usual long line of "hand-shakers" was missing, or, at least, quite shortened. Freshman group leaders gave a picnic supper on the golf links the first Sunday night to the new girls; the churches have entertained both new and old girls; the Y. W. C. A. gave a party to the students and faculty; the Cotillion Club is planning its annual dance for the new girls. Climaxing their first two weeks, the new girl-old girl game took place Saturday night, October 4, the score being 29 to 29.

Reverend E. B. Jackson spoke at the first chapel program in Walter Reed Hall September 26, welcoming the students to Harrisonburg and to an active part in the city churches and Sunday schools.

Delphine Hurst, of Norfolk, has been unanimously elected president of the senior class, other senior officers being Lois Winston, of Hampden-Sydney, vice-president; Virginia Stark, of Norfolk, business manager; Jeanette Gore, of Cambridge, Maryland, secretary; Rosa Bell, of Bridgewater, treasurer; and Kennie Bird, of Mt. Jackson, sergeant-at-arms. Junior class officers are: Florence Dickerson, of South Boston, president; Martha Warren, of Lynchburg, vice-president; Harriet Ulrich, of Norfolk, secretary; Ercelle Reade, of Petersburg, treasurer; Catherine Markham, of Portsmouth, business manager; Mary Hyde, of Winchester, sergeant-at-arms. Sophomore class officers are: Dorothy Martin, of Norfolk, president; Elizabeth Tudor, of Thomasville, North Carolina, vice-president; Martha Ellison, of Roanoke, secretary; Isabel Fridinger, of Hagerstown, Maryland, treasurer; Catherine Bard, of Norfolk, business manager, and Virginia Zehmer, of McKennie, sergeant-at-arms.

Hon. J. A. Garber, local Congressman, made the main address at the commencement exercises for the summer quarter, ending August 28, at which time fifty students finished the professional course and twenty-five received degrees.

With the laying of the cornerstone on July 19 with full Masonic ceremonies, the new administrative building on the crest of the hill was definitely started. An auditorium with a seating capacity of 1,500 people, new administrative office, and more classrooms are among its features. It is expected that the building will be completed by May, 1931, and that commencement exercises may be held there next June.

The appearance of the 1930-1931 *Handbook* was received with much interest by students. Among the changed regulations it is to be noted that freshmen now have one meal-cut a week, and sophomores, two; that the "going-to-other-school-dances privilege" has been extended to members of all classes.

Miss Florence Boehmer, of Illinois, is the new Dean of women here, with Miss Lula Coe as her assistant. They fill the vacancies left by the resignation of Mrs. W. B. Varner and Mrs. Florence Milnes. Dr. C. E. Normand, of Texas, is head of the department of physics and general science. Dr. H. G. Pickett has been transferred from physics to head the chemistry department. Miss Virginia Buchanan is returning as assistant director of training; Miss Louise Hosmer is instructor in music; and Mrs. Amy Goode has returned as assistant to Miss Clara Turner, dietitian; Miss Sarah Milnes is director of the College Tea Room.

The marriage of Mrs. Florence Milnes to Mr. E. T. Wilt took place in Staunton in September. Mr. and Mrs. Wilt are living at Rippon, West Virginia.

Dr. and Mrs. Fred Mabee are among those who are greatly missed this year. Both resigned to teach at Bates College in Maine.

WITH THE 1930 GRADUATES

The following information concerning the two and four-year graduates was compiled from the return blanks sent out by the Alumnæ Secretary to both the summer and winter graduates of 1930. Those who have not notified the Alumnæ Office of their addresses and positions are urged to do so immediately.

Virginia C. Adkins—Second grade; Broadway, Virginia.

Virginia Allen—Home Economics; Lost Creek, West Virginia.

Mary Brown Allgood—H. E., General Science and Biology; Clifton Forge, Virginia.

Artie Ruth Andes—Fourth grade; Greenville, South Carolina.

Evelyn Anthony—Junior at H. T. C.

Alma Baker—Math., History, General Science; Stanardsville, Virginia.

Myrtle Glenn Baker—Grade work; Hightown, Virginia.

Dorothy Mae Ball—Third grade; West Falls Church, Virginia.

Louise Barker—H. E., General Science; Callands, Virginia.

Williene Barner—Substitute; Petersburg, Virginia.

Gertrude Bazzle—Math., Biology, Chemistry; Oaktown, Virginia.

Hazel Beamer—First and Second grades; Sylvatus, Virginia.

Pauline Bell—All grades; Lovettsville, Virginia.

Alma Bennett—Principal at Drainsville School; Vienna, Virginia.

Juanita Beery—Home Economics and Physical Education; Blackstone College, Blackstone, Virginia.

Mary Louise Blankenbaker—Biology, French; Madison, Virginia.

Grace Blanks—Fifth, Sixth, Seventh grades; Nathalie, Virginia.

Mildred Blanks—Science; Republican Grove, Virginia.

Lillian Bloom—Staying at home; Portsmouth, Virginia.

Ruth Bowman—Grades; Harrisonburg, Virginia.

Annette Branson—Seventh grade; Warsaw, Virginia.

Nora Branum—Principal of one-room school; Rockingham County.

Sarah K. Brooks—First grade; Greenville, S. C.

Edna Brown—Fourth grade, Homeland Friend's School, Baltimore, Maryland.

Blanche O. Brumback—One-room school; Springfield, Virginia.

Marie C. Canada—Grades; Leesville, Virginia.

M. Eleanor Carpenter—First seven grades; Berryville, Virginia.

Myrtle Carpenter—First, Second, and Third grades; Jeffersonton, Virginia.

Emma S. Clemens—English, History; Ashburn, Virginia.

Audrey Cline—Staying at home; Staunton, Virginia.

Mrs. Margaret G. Cockerill—One-room school; North Fork, Virginia.

Mildred Coffman—English; Strasburg, Virginia.

May Coffman—Home Economics; Timberville, Virginia.

Mabel Cook—First, Second, Third grades; Bracy, Virginia.

Elizabeth Coons—Third grade; Greenville, South Carolina.

Elizabeth Coyner—Staying at home; Waynesboro, Virginia.

Mary T. E. Crane—Seventh grade; Raleigh, North Carolina.

Edna Crenshaw—Grades; Chase City, Virginia.

Elizabeth Davis—Grade work and General Science; Earlysville, Virginia.

Violetta L. Davis—Supervisor and Principal; Pleasant Hill, Virginia.

Nell Deaver—Chemistry, Biology, General Science, Physical Geography; Fairfield, Virginia.

Marion E. Diggs—First and Second grades; Beaverlette, Virginia.

Elizabeth Dixon—Home Economics; Deep Creek, Virginia.

Gertrude Drinker—Chemistry, Home Economics; Atlee, Virginia.

Marianna Duke—Staying at home; Oxford, North Carolina.

Newell Dunn—Latin and English; Lexington,

Mildred Dunnavant—Staying at home; Portsmouth, Virginia.

Isabelle DuVal—Fifth grade; Norfolk, Virginia.

Virginia E. Elburg—First grade; Bristol, Virginia.

Lillian Fearnow—Third and Fourth grades; Clarendon, Virginia.

Genevieve Fearnow—Third grade; Alexandria, Virginia.

Dorothy Flowers—Primary grades; Clearbrook, Virginia.

Geneva Firebrook—First four grades; East Lexington, Virginia.

Maude Forbes—Student dietitian in the Philadelphia General Hospital; Philadelphia, Pennsylvania.

Margaret E. Ford—English; Harrisonburg, Virginia.

Louise A. Foster—First grade; Kingsport, Tennessee.

Mrs. Wilma Gifford—Physical Education; Mansfield, Ohio.

Hazel E. Giles—Second grade; Callands, Virginia.

Edith Glick—Home Economics and Biology; North River High School, Augusta County.

Mrs. Annie Russell Glover—Staying at home; Covington, Virginia.

Marie Gwaltney—Third and Fourth grades; Walters, Virginia.

Ida Hagood—Principal of a two-room school; Bracy, Virginia.

Nannie Harrell—All seven grades; Mashoes, North Carolina.

Maxine Head—Third and Fourth grades; Brownsburg, Virginia.

Stella Hepler—First grade; Hot Springs, Virginia.

Jane Herndon—Primary grades; Stanardsville, Virginia.

Ida Hicks—Physical Education; Winston-Salem, North Carolina.

Katherine Hill—Third, Fourth, and Fifth grades; Tyre River, Virginia.

Rose Hogge—Dietitian; Long Island College Hospital, Brooklyn, New York.

Hilda Pauline Holtzhauer—Staying at home; Abingdon, Virginia.

Gladden Hook—Primary grades; Etlan, Virginia.

Ethyl Hooley—Third grade; Stephens City.

Elizabeth Hopkins—Second grade; Harrisonburg, Virginia.

Alice Horsley—Fifth grade; Arvonia, Virginia.

Charlotte Horton—Seventh grade; Phœbus, Virginia.

Hazel Hudgins—First three grades; Pinetta, Virginia.

Elaine D. Hupp—First four grades; Mt. Olive, Virginia.

Marjorie Hurd—Spring Garden, Virginia.

Martha Kadel—Grades; Jefferson School, Fairfax, Virginia.

Frances Kagey—All seven grades; Oak Slade, Virginia.

Elizabeth Kaminsky—History and Psychology; Atlantic University, Virginia Beach, Virginia.

Margaret Kearney—Kindergarten; Adair School, Atlanta, Georgia.

Margaret F. Kelly—General Science, Home Economics, History; East Stone Gap, Virginia.

Willie Kidwell—Grades; Alexandria, Virginia.

Elizabeth Knight—Seventh and Eighth grades; Arlington, Virgina.

Ernestine Lambert—Second grade; Alexandria, Virginia.

Elizabeth Ann Larrick—Fourth grade; Edenton, North Carolina.

Helen M. Lee—Home Economics; Ruffner Jr. H. S.; Norfolk, Virginia.

Isabel Leech—First and Second grades; Brownsburg, Virginia.

Kathleen Lillard—Fourth and Fifth grades; Criglersville, Virginia.

Helen Lineweaver—Attending George Washington University and doing part time work in the Y. W. C. A.; Washington, D. C.

Eunice M. Lipscomb—Principal of rural school; Bassett, Virginia.

Margaret Littlejohn—Sixth grade; rural school, Roanoke, Virginia.

Violet Catherine Long—First and Second grades; Timber Ridge School, Rockingham County.

Hilda Lovett—Home Economics; Smithfield, Virginia.

Linda Malone—First grade; Greenville, South Carolina.

Lucy Carter Marston—First and Second grades; Annapolis, Md.

Grace Mayo—Fifth Grade; Willard School, Norfolk, Virginia.

Beatrice A. McCraw—Home Economics; Elizabethtown, North Carolina.

Alice McDonald—One-room school; Water Lick, Virginia.

Roberta McKim—All seven grades; Rural school, Luray, Virginia.

Bessie Meador—Math., English; Buena Vista, Virginia.

Anna Mendel—First grade; Lyon Village, Virginia.

Margie E. Mercia—Rural school; Shenandoah, Virginia.

Arinthia Middleton—First grade; Tangier Island, Virginia.

Annabell Miller—Primary grades; Greenville, South Carolina.

Carrie W. Miller—Primary grades; Warm Springs, Virginia.

Edythe B. Monohan—Geography and History in grades; Crewe, Virginia.

Sarah Ellen Moore—All seven grades; Peakesville, Virginia.

Stella D. Moore—Rural school; Berryville, Virginia.

Pearl Nash—Seventh grade; Carson, Virginia.

Elaine Neff—Fourth and Fifth grades; Singers Glen, Virginia.

Nettie H. Painter—Staying at home; Hillsboro, Virginia.

Phyllis Palmer—English; Junior H. S., Winchester, Virginia.

Kathleen M. Parks—Fourth grade; Saxis, Virginia.

Clara E. Payne—Graduate work; University of Virginia.

Katheryn A. Payne—First grade; Rural school, Vienna, Virginia.

Idah Noreen Payne—Third grade; Harrisonburg, Virginia.

Irma Phillips—Fourth and Fifth grades; Wakefield, Virginia.

Marjorie L. Poole—Art and Geography in the grades; Norfolk, Virginia.

Rebekah Frances Pollard—Third and Fourth grades; Old Church, Virginia.

Ruby Pryor—Sixth grades; Alexandria, Virginia.

Margaret Pugh—Third and Fourth grades; Alexandria, Virginia.

Mildred Purdum—First and Second grades; Hyattsville, Maryland.

Elsie Quisenberry—Seventh grade; Rockville, Virginia.

Elizabeth Ramsburg—First and Second grades; Cherrydale, Virginia.

Louise Kathryn Reynolds—Chemistry, Biology, and History; Criglersville, Virginia.

Suella Reynolds—Fourth grade; Alexandria, Virginia.

Ella May Riner—Fifth and Sixth grades; Beaver Dam, Virginia.

Mary Betty Rodes—Home Economics and General Science; Dayton, Virginia.

Grace L. Rohr—Geography; Kingsport, Tennessee.

Mary B. Schenk—Primary grades; Moneta, Virgina.

Pearl Scott—Grade work; Mt. Pleasant, Virginia.

Margaret C. Sellers—Second grade; McGaheysville, Virginia.
Frances Shelton—Junior at H. T. C.
Fannie Kent Shepherd—All grades; Cunningham, Virgina.
Irene O. Shiplett—Reading in all the grades; Shenandoah, Virginia.
Doris Shotwell—Second grade; Emporia, Virginia.
Ghay L. Silber—Third and fourth grades; Keezletown, Virginia.
Linnie Sipe—Fourth Grade; Alexandria, Virgina.
Ruth L. Sisson—H. E. and Science; Newsferry, Virginia.
Mildred Lee Slayton—First and Second grades; Chestnut Level, Virginia.
Mary O. Smith—Second grade; Pulaski, Virginia.
Preston Starling—Rural Supervisor of Frederick County.
Virginia Lee Strailman—Junior at H. T. C.
Henrie Steinmetz—First grade; Charleston, West Virginia.
Louise Stultz—First grade; Martinsville, Virginia.
Frances Sutherland—Staying at home; North Garden, Virginia.
Lillian V. Timberlake—Second grade; Macon, Virginia.
Dorothy Townsend—Third grade; Quantico, Virginia.
Elizabeth Townsend—Student, William and Mary College.
Frances V. Titus—Latin, English, History; Lincoln, Virginia.
Hanna Marie Via—Sixth and Seventh grades; Crabbottom, Virginia.
Mildred H. Wade—Seventh grade; Alexandria, Virginia.
Adabelle Waller—Primary grades; East Falls Church, Virginia.
Mrs. Estelle Watkins—All seven grades; Puerto Cortes, Honduras, Central America.
Minnie I. Wenger—First and Second grades; Spottswood, Virginia.
Emily O. Wiley—Fifth grade; Newport News, Virginia.
Faith Wilson—Fourth and Fifth grades; Mt. Valley, Leatherwood, Virginia.
Carol Lee Wingo—Home Economics; Samarcand, North Carolina.
Lena W. Wolfe—History; Washington Lee High School, Arlington, Virginia.
Clarissa Jane Woodard—Staying at home; Portsmouth, Virginia.
Okla P. Wortman—Principal; Black Branch School, Chase City, Virginia.
Elizabeth A. Wright—First and Second grades; Norfolk, Virginia.
Iva F. Wright—Fourth grade; Mt. Crawford, Virginia.

Art is the science whose laws applied to all things made by man make them most acceptable to the senses.

ALUMNÆ NEWS

WEDDINGS

Mr. and Mrs. Eugene Folliard announce the marriage of their daughter, Mary McKann, to Mr. Larry Collins Greene on Saturday, the twenty-first of June, at Bruton Parish Church, Williamsburg, Virginia. Mr. and Mrs. Greene are now living at 1451 Fair Ave., Columbus, Ohio.

Miss Mary Elizabeth Worsham and Mr. Paul Dovel were married on Saturday, the twenty-first of June, in Norfolk, Virginia. Mr. and Mrs. Dovel are now living in Harrisonburg.

Miss Elva Kirkpatrick and Mr. John Garber were married at the home of the bride in Debec, Canada, on Thursday, August the fourteenth. Mrs. Garber was assistant dietitian while a student at the college last year. Mr. Garber is a manager for the Campbell Shoe Company in Harrisonburg, Virginia.

Announcement has been received of the marriage of Miss Fannie Green Allen and Mr. Emory J. Stafford, Jr., on Saturday, the twenty-first of June, at Wilson, N. C.

News of the marriage of Anna Mae Reynolds and Mr. John Hollis Ripple reached the Alumnæ Office some time ago. Mr. and Mrs. Ripple were married in Bristol, Tennessee, on Saturday, July nineteenth.

The marriage of Miss Eugenia Jackson Beazley to Dr. Early Thomas Terrell, of Ashland, took place Wednesday, June 18, at six o'clock, at the Zion Christian Church, Beaver Dam.

The marriage of Miss Virginia Broaddus Wiley and Mr. Linden Shroyer was solemnized at the home of the bride's parents Wednesday afternoon, the twenty-second of October. Mr. and Mrs. Shroyer will be at home at Virginia Beach.

Miss Marion S. Thomas, daughter of Mr. J. B. Thomas, of Sutherland, Virginia, and Mr. Edwin E. Folke, of Stamford, Conn., were married in the Huntington

Ridge Methodist Church, the Rev. Alfred Crayton officiating. The bride has been an instructor in Home Economics and English in the public schools of Virginia and Florida. Mr. and Mrs. Folke will reside at West Park Place in Stamford.

The Baptist parsonage at Broadway on Wednesday, June 11, was the scene of a pretty wedding when Miss Bessie Alene Blocker became the bride of Mr. Artley O. Hutton, of Waynesboro. Mr. and Mrs. Hutton belong to the faculty of the Union-Bloomfield High School, near Middleburg.

Miss Elizabeth R. Shepherd, of Fluvanna County, and Mr. Daniel R. Hefner, of Kentucky, were united in marriage on Tuesday, June 3, at the Baptist Church in Harrisonburg, by Dr. E. B. Jackson. They will make their home in Prestonburg, Kentucky. Mrs. Hefner is a niece of Miss Elizabeth Cleveland.

On Tuesday afternoon, June 3, at five-thirty o'clock, Miss Katherine Lapsley Sproul, of Augusta County, and Mr. Daniel Chenault Stickley, of Harrisonburg, were married in Bethel Church, near Staunton. Mr. and Mrs. Stickley are now living in their new home in Harrisonburg.

The marriage of Miss Edwena Lambert and Mr. David B. Grene took place Tuesday, August 12, on the spacious lawn at the home of the bride's parents, Mr. and Mrs. E. L. Lambert, at McGaheysville, Virginia. Immediately after the ceremoy, Mr. and Mrs. Greene left for New York. They sailed for Banes, Cuba, where Mr. Greene holds a position with the United Fruit Company.

A beautiful home wedding took place Monday evening, July 14, at seven-thirty o'clock in Shenandoah City, when Miss Frances Milton became the bride of Edmund Mackert, of New York City.

Miss Katherine Reaguer and Mr. Andrew W. Perrow were married in Washington, August 27. Mr. and Mrs. Perrow will make their home in Remington, Virginia.

The marriage of Miss Martha Clara Wagner and Mr. Solomon Caplinger was solemnized August 12, in Charlottesville, Virginia. Mrs. Caplinger had been a member of the Monterey School faculty. Mr. Caplinger is the principal of the high school at Pickens, West Virginia.

Marguerite Cupp and Mr. Ernest Randall, of Portage, Maine, were united in marriage on August 14, at the Unitarian Parsonage, Hot Springs, South Dakota. Their address will be Black Hills, South Dakota.

On September 25, Miss Ruth Sullenberger, of Monterey, became the bride of Dr. T. H. Anderson, of Lawrenceville, Virginia. Mrs. Anderson is a four-year graduate of H. T. C. and has been teaching in Lawrenceville for the last two years.

Mr. and Mrs. J. S. Hinegardner, of Weyers Cave, announce the marriage of their daughter, Vergie Pearl, to Mr. George Whitfield Huffman, on Friday evening, May 30, at Cleveland, Ohio, by the Rev. H. J. Rohrbaugh, of the Reformed Church.

On Saturday afternoon, June 28, at "Moreland," the home of Mr. and Mrs. Thomas Moore Harrison, at Lacey Springs, Miss Rosalie Brock became the bride of Mr. John H. Byrd, of Harrisonburg. The bride is a graduate of H. T. C. and has taught for several years in Summit, N. J. The groom has held the position of teller in the National Bank of Harrisonburg for some years.

At high noon, August 12, in Front Royal, Miss Frances Eleanor Brock became the bride of Mr. John Edgar Williams. Mrs. Williams is a graduate of H. T. C., and had for several years taught in Elkton. Mr. Williams is at present manager of the Williams Garage in Broadway, Virginia.

The marriage of Miss Charlotte Shomo and Mr. Cassell Waesche was solemnized in the United Brethren Church, Harrisonburg, at noon, Saturday, June 28. Mr. and

Mrs. Waesche are now living at Mitchellville, Md.

On August 29, at eight o'clock, Miss Margaret Chandler and Mr. Carl William Shreve were united in marriage at the Presbyterian Church, Harrisonburg, with Rev. B. F. Wilson, pastor of the church, officiating. Mrs. Shreve is a four-year graduate of H. T. C., and for the past few years has been teaching domestic science at Weyers Cave. Mr. and Mrs. Shreve are at home at 366 Sherwood Ave., Staunton.

Miss Elizie Marie Gochenour, daughter of Mrs. Lelia Gochenour, of Elkton, and J. Seybert Hansel, Commonwealth's Attorney of Highland County, were married at the home of the bride's mother on August 27, at 8:30 o'clock. Mrs. Hansel is a four-year graduate of H. T. C., and the past year taught at McDowell High School. Mr. Hansel has purchased the Matheny property in Monterey, where the couple will make their home.

Miss Nancy Roane and William Desmond Walker were married at the Monumental Methodist Church, Portsmouth, on October 25. Mrs. Walker was an outstanding student while at H. T. C., and after her graduation taught Science in the Woodrow Wilson High School, Portsmouth, Virginia.

ALUMNÆ CORRESPONDENCE

VIRGINIA TURPIN, 422 W. 38th St., Norfolk, Virginia: I hear that certain faces about H. T. C. are missing. I am glad that you are still there. I'd like very much to come up for Thanksgiving, but I thought I'd do my duty this year by taking out Life Membership in the Alumnæ Association and maybe I'll save enough for a trip next year. Give my best regards to everybody.

DORIS WOODWARD, University, Virginia: Enclosed you will find a remittance blank and a check for Life Membership in the Alumnæ Association. I am dietitian at the Commons. I have been here over two years, and I love my work. I am kept quite busy, as I feed between 700 and 800 boys per day.

I quite often meet up with some of the old H. T. C. girls, and it is a treat to talk over old times. Last year I enjoyed Mr. Duke's visit so much. He had lunch with me, and it was quite a nice surprise, as I didn't know he was in the city.

I like to hear from H. T. C., and would love to come over and see the many improvements.

OTHER NEWS

Miss Velma Moeschler, a graduate of H. T. C. and manager of The Meiringen, 23 Church Avenue, West, Roanoke, is the author of a recent publication, *Virginia Cookery,* price $2.00. The book is divided into ten sections, including the Everyday and Party Breakfast; Home and Bridge Luncheon; Dinners for Home, Company and Special Occasion; Suppers, Early and Late, and the Outdoor Picnic.

THANKSGIVING ALUMNÆ MEETING

As the *Virginia Teacher* goes to press, plans are being made for the meeting of the H. T. C. alumnæ which will be held in Richmond at Thanksgiving. Unless something unforeseen happens, the Alumnæ Association will sponsor an informal tea to be held at Miller and Rhoads's Tea Room on Wednesday afternoon, November 26, from four to five-thirty. It is hoped that every alumna in Richmond at this time will take this opportunity of seeing her friends and acquaintances of college days. Tickets will be on sale in John Marshall High School lobby and at the Tea Room on Wednesday. The price of the tickets will not exceed thirty-five cents. Posters, made by the Art Club of H. T. C., will advertise the meeting in detail.

SARAH ELIZABETH THOMPSON AND BERTHA McCOLLUM IN NEW YORK

Sarah Elizabeth Thompson, president of the H. T. C. Alumnæ Association, resigned her position as supervisor and principal of Pleasant Hill School to become a member of the faculty of the Normal School at New Paltz, New York. Sarah Elizabeth hopes to be in Richmond for the Alumnæ meeting.

Bertha McCollum, former supervisor in the Main Street School at Harrisonburg, resigned her position to be supervisor at Georgetown, Delaware. Bertha was president of the local Alumnæ chapter last year.

HOCKEY TEAM VISITS RICHMOND ALUMNÆ

Through the arrangement of the Alumnæ Secretary, the H. T. C. hockey team were guests of alumnæ of the Richmond Alumnæ Chapter on October 30. Margaret Herd was hostess to Mary Haga and Jacquelin Johnston; Gladys Lee was hostess to Mary Hyde and Martha Warren; Julia Duke and Catherine Wherritt were with Nellie Binford; Marie Burnette and Lena Bones with Margaret Bottom; Kitty Bowen and Urcelle Reade with Ruth K. Paul; Anna Lyons Sullivan and Virginia Stark with Esther Evans. Evelyn Wilson, an H. T. C. student and member of the team, was hostess to Frances Ralston and Mary Watt.

DR. CONVERSE MEETS ALUMNÆ OF NORFOLK AND HAMPTON

While on a visit to Virginia Beach to attend the Capital District Kiwanis Convention, Dr. Converse had the opportunity of meeting the Norfolk and Hampton Alumnæ on Friday and Saturday, October 23 and 24. Having received information concerning the proposed visit from the Alumnæ Secretary, the officers of the two chapters arranged their meetings so that the members might get the latest news of the College. Thelma Eberhart, President of the Norfolk Chapter, drove to Virginia Beach for Dr. Converse, and Lucy Davis drove him back after the meeting. Charlotte Wilson, President of the Hampton Chapter, arranged a meeting at which about twenty alumnæ were present. Dr. Converse said, "I read in the papers on my way down that I was to arrive and was to talk to the alumnæ. I had a fine time. The girls were so nice to me I wouldn't have missed the trip for anything."

ART FOR MAN'S SAKE

The knowledge of æsthetics has no more to do with the appreciation of art than knowledge of physiology has with talent for friendship. The critic who concerns himself with the dissection of art is as far removed from the artist as a vivisector is from God. No one shall care how art is made; how it may move us is the point. Men have only common human emotions; and unless art stirs us as does life itself—call it good art or bad or what you will, it's nothing to us. To communicate our love of art, to make it realized that everyone may find somewhere in art a thrill or an enduring pleasure, to leave men free to seek in art what's theirs as they would seek their friends: that is the substance of our policy.

Rockwell Kent

OUR CONTRIBUTORS

FLORENCE CANE is art director at the Walden School in New York.

C. VALENTINE KIRBY is director of art education for the State of Pennsylvania. The present paper was delivered as a radio address on September 8, 1930.

HARRY ALAN POTAMKIN is a lecturer on art subjects.

GRACE MARGARET PALMER is associate professor of fine arts in the State Teachers College at Harrisonburg.

ALICE MARY AIKEN is professor of fine arts in the State Teachers College at Harrisonburg.

AUDREY McMAHON is connected with the College Art Association in New York City.